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EPSTEIN

Arts Council
Memorial
Exhibition 1961

EPSTEIN

THE ARTS COUNCIL 1961

FOREWORD

A retrospective exhibition of the work of Epstein was shown by the Arts Council in 1952 at the Tate Gallery and in planning this memorial exhibition it was decided that the Council, as space was limited, should not attempt to repeat the previous exhibition or plan a complete representation of the artist's work, as was so brilliantly achieved in Edinburgh for this year's Festival. The present exhibition has therefore concentrated on such larger figures in stone or plaster as space allows and on some lesser known earlier works, at the same time including a number of key pieces which have often been seen but without which any Epstein exhibition would not be complete. The Council was delighted to invite Sir John Rothenstein to make the selection of the works, which he did in close consultation with the sculptor's widow and we are deeply grateful to him for the interest and energy he has shown in the task and for the perceptive introduction he has written for this catalogue.

We wish to record our gratitude, as also that of Sir John Rothenstein, to Lady Epstein for all her great help and wise advice on many points that have arisen over the realization of our project. Lastly we are much indebted to all the lenders, some of whom were willing to extend their loans to Edinburgh for our exhibition, and to the Tate Gallery Trustees who at our request have made available a number of additional rooms.

G. W.

INTRODUCTION

by JOHN ROTHENSTEIN

In the summer of 1908 a series of unfinished carved figures, standing far above the Strand and still screened by scaffolding, became the target for vituperation which, for sculpture, was without precedent in England. 'If photographs of the statues were . . . exposed for sale in any shop', wrote the Secretary of the Vigilance Society, 'proceedings would at once be taken.' 'One of the figures', declared *The Evening Standard*, 'has no parallel . . . even in sculpture galleries'; its exposure 'would constitute a gross offence'. The fashionable preacher, Father Bernard Vaughan, claimed the right 'to object most emphatically to such indecent and inartistic statuary'. Such attacks—and they were widespread as well as virulent—quickly focused national attention upon these sculptures, and presently more responsible voices were raised in their defence.

The figures that provoked this uproar were the work of an unknown young man, twenty-eight years old, who had come to London only three years before from New York by way of Paris. His name was Jacob Epstein. The exhibition of every successive major piece of his figure sculpture, more particularly of his carvings, was the occasion of a like commotion. *The Tomb of Oscar Wilde*, at the Père Lachaise Cemetery, Paris, in 1912; *Rima*, in Hyde Park, in 1925; *Day* and *Night*, for the Underground Headquarters, in 1929; *Genesis*, in 1931; *Behold the Man*, in 1935; and *Adam*, in 1939. It was only in the last two decades of his life that the growing recognition of the uniqueness of his work, which was appreciably due to the continuing support of articulate and respected friends, contributed to his beginning to be accorded the status of a revered national figure.

The extraordinary paradox inherent in this situation is that Epstein, who suffered almost lifelong attack as an 'anarchist' and as a 'barbarian', was in fact the most traditional of the handful of major sculptors of his time. That the very name Epstein became, from drawing-room to music-hall, a synonym for something compounded of dark primitivism with a ruthless and irresponsible radicalism, was due mainly to the critical confusion that perhaps inevitably prevails in an age of continuous change in every sphere of activity, and, to a lesser degree, to what would appear to be a dichotomy in the sculptor himself.

Jacob Epstein was born in 1880 in New York, in Hester Street on the East Side, of parents who had come to the United States on one of the waves of immigration resulting from the persecution of the Jews in Russia and Russian-ruled Poland. He could not recall a time when he did not draw, but a moment came when he felt that he could give greater reality to his drawings by studying sculpture. His becoming a sculptor was fostered by a blessing in disguise, namely eyestrain from drawing and reading, sometimes in a dim light, to excess, from which sculpture offered relief. In America, however, he found little in the way of native sculpture to inspire him (though in George Grey Barnard he had a master who won his life-long respect) and, as he himself noted, no one at that time thought to seek inspiration in pre-Colombian or Indian sculpture. To escape this sculpturally

arid place he went, in 1902, to Paris. In other respects he found New York the reverse of arid. The vivid teeming life of the East Side, where he became familiar with the hot pavements where the children played, the roofs where they slept on summer nights, and the life of the docks; the life too of many races, Irish, Chinese, Negro, sharpened his insatiable curiosity about his fellow men. His Jewish orthodox upbringing and environment made a still more important contribution to his character as an artist. To doctrine and ceremonial he early became indifferent, 'but I imagine', he wrote,[1] 'that the feeling I have for expressing a human point of view, giving human rather than abstract implications to my work, comes from these early formative years'.

In Paris he studied at the Beaux-Arts and at the Académie Julian. For some reason, insufficiently explained, he was unresponsive to the life of Paris, which many others found so fruitful. Before long, he wrote, he had 'come to a dead end in Paris'. Wanting to make a new start in new surroundings he decided, after some debate with himself, to come to London. 'First impressions of the English were of a people with easy natural manners, and great courtesy', he wrote,' and a visit to the British Museum settled the matter for me.' In London, after a brief abortive visit to New York, he made his home.

Some two years after his arrival he was commissioned to carve eighteen over-life-sized figures for the façade of the British Medical Association's new building. It was these figures that provoked the extraordinary outcry and the ensuing controversy mentioned in the opening paragraph of this Introduction. Beyond the fact that most of the figures were aggressively nude it is difficult to understand why they should have attracted any particular notice: even today, after they have suffered by mutilation and erosion, it is evident that they were dignified figures represented with the minimum of distortion, which photographs of them in their original state amply confirm. Although they show a far greater understanding of three-dimensional form and a greater energy they are closer in treatment to the work of Eric Gill, who looked at them closely, than to Epstein's own subsequent carvings. A comparable outcry was provoked in Paris by his *Tomb of Oscar Wilde*, a hieratic carving, completed in 1912, in which Epstein's debt to Assyrian sculpture is undisguised.

Renewed contacts in Paris, which resulted from this commission (where he met Brancusi and Modigliani—there exists a drawing, in the possession of Lady Epstein, which might from a distance be taken for a Modigliani, No. 103) and friendship at home with the philosopher and art critic T. E. Hulme drew him temporarily into the strongly prevailing international movement towards abstraction. His work became schematic, hard-edged and anti-humanistic. Among such works are the marble *Venus*, in the collection of Mr Ralph Chait, of New York, and a flenite carving of similar character (No. 10). But the most powerful as well as the most characteristic work of this transient phase is *The Rock Drill*, of 1913 (No. 8). This bronze is in one respect unique among the major works of Epstein in that it expresses the romanticization of machinery that played so influential a part in the experimental art of the Continent, most conspicuously in that of

[1] The above and all other quotations have been taken from the sculptor's *Epstein: an Autobiography*, published in 1955. This is a revised and extended edition of his *Let there be Sculpture*, published in 1940.

the Futurists. 'My ardour for machinery (short-lived)', he wrote, 'expended itself upon the purchase of an actual drill, and upon this I made and mounted a machine-like robot, visored, menacing, and carrying within itself its progeny, protectively ensconced. Here is the armed, sinister figure of today and tomorrow. . . . No humanity, only the terrible Frankenstein's monster we have made ourselves into. . . . I had thought', he added, 'of attaching pneumatic power to my rock-drill, and setting it in motion, thus completing every potentiality of form and movement in one single work.'

It was in connection with his description of *The Rock Drill* that Epstein recalled his rejection, after brief participation, of the movement that was to culminate in total abstraction: 'When I returned to a normal manner of working, and was so bold as again to carve and model a face with features, the advanced critics spoke of my having "thrown in the sponge". I was lost to the movement. I feel easy about this. The discipline of simplification of forms, unity of design, and co-ordination of masses is all to the good, and I think this discipline has influenced me in my later works like *Behold the Man* and *Adam*. But to think of abstraction as an end in itself is undoubtedly letting oneself be led into a cul-de-sac and can only lead to exhaustion and impotence.'

As a modeller his return to tradition was complete, but as a carver it was not. In most of his big stone figures there survives the tendency, not to be sure towards abstraction but to an extreme degree of distortion scarcely ever found in his bronzes. That the Press and part of the British public treated Epstein contumeliously is beyond doubt, yet the dichotomy I alluded to earlier sometimes revealed itself in certain of his carved figures, by a proneness to aggressive distortion; to an anti-humanism, in fact, that was calculated to alienate almost any public of the pre-war period. Such anti-humanistic distortion (perhaps designed especially to shock) is conspicuous, for instance, in *Genesis*, of 1929–31 (coll. Lord Harewood). Scarcely less conspicuous, in particular in the head, is the influence of primitive African sculpture. It was such figures as these that continued to provoke the public, which became, however, prepared first to accept, later to admire, his portraits in bronze.

Well before 1913, however, Epstein had begun the great series of portraits in bronze that seem likely to be judged by posterity as his highest achievement. For instance, *Euphemia Lamb* (No. 6), one of the finest of his early busts, was made some years prior to *The Rock Drill*, *Nan* in 1909 and *Mrs McEvoy* in 1911. There has been a disposition in some quarters to praise the sculptor's carved figures at the expense of his modelled heads. Epstein did not share this disposition. 'Personally', he wrote, 'I place my portrait work in as important a category as I place any other work of mine, and I am content to be judged by it.'

Certain of his carved figures are, however, outstanding creations, most notably perhaps *Jacob and the Angel* (No. 46), of 1941, and *Lazarus* (No. 54), of 1948—surely among the finest carvings made in England since the Reformation. In *Genesis* Epstein incorporated, little modified (particularly in the head), certain features derived from primitive sculpture, but in *Jacob and the Angel* he seems to have tapped the mysterious source of the energy that so often animates primitive sculpture, without imitating any actual features.

Epstein was an impassioned collector of primitive sculpture—the collection he formed was without equal among private collections in this country—but no artist of his time was more deeply convinced of the continuing validity of the European tradition, and he condemned 'the newly enlightened [who] are inclined to declare European, Greek and Egyptian sculpture insipid and meaningless', he wrote; 'this is a great error'. He moreover categorically denied, too, being 'largely influenced' by African sculpture. '*That*', he declared, '*is not so*.' In this connection his own estimate of his contribution to the art of his time is of special interest. 'My outstanding merit in my own eyes', he wrote, 'is that I believe myself to be a return in sculpture to the human outlook.'

Epstein wrote of Rembrandt that 'his people look out of his canvases, human beings whose trades and businesses you cannot tell, but they have deep human thoughts'. Fortunately for us among the people portrayed by Epstein are some of the most interesting men and women of our age, and their likenesses are likely to become the more precious with the passage of time. Epstein's humanity would, of course, avail little were it not that he had the power to express it with a radiant and abundant energy and a sure and vivid apprehension of form. A handful of his figures, both carved and modelled, and a long series of portraits, *Meum*, *Admiral Lord Fisher* (No. 14), *Isobel* (No. 38), *Vaughan-Williams* (No. 60) and *Esther* (No. 50)—to name a few more or less at random—seem to me to have as good a chance of enduring as any sculpture made since Rodin.

The aim of the present exhibition has been to represent the work of Epstein in all its diversity, from drawings made in New York in his youth to bronzes made not long before his death in 1959. In order to realize this aim it has of course been necessary to include a number of his principal works which have long been well known to a large public, but so as to make it as different as this circumstance allows from the Arts Council Exhibition held at the Tate some nine years ago much has been included which was not shown on that occasion and with which the public will be less familiar.

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To be published shortly:

(1) A book of Epstein drawings with notes by Kathleen Epstein, Faber & Faber

(2) A critical biography of Jacob Epstein by Richard Buckle, Faber & Faber

BIOGRAPHICAL NOTES

1880 Born of Russian-Polish parents in Hester Street, East Side, New York.

1888–1900 Made many drawings of New York life and Jewish types, and illustrated *The Spirit of the Ghetto* by Hutchins Hapgood. Began sculpture at night classes under George Grey Barnard.

1902 Hapgood's book published. Used the fees for the illustrations to pay his fare to Paris. Studied first at the *Ecole des Beaux Arts* and then at the Académie Julian.

1905 Moved to London. Took a studio at 219 Stanhope Street, Camden Town. Visited New York but returned at once and took a studio at Fulham.

1907 Commissioned to carve eighteen figures for the British Medical Association's building in Agar Street, Strand, London. Moved to Cheyne Walk.

1908 Acute controversy in the Press about the carvings for the B.M.A. building. Received his first portrait commissions.

1911 Commissioned to carve the tomb of Oscar Wilde for the Père Lachaise cemetery, Paris.

1912–13 In Paris for the erection of the Wilde Tomb. Met Picasso, Brancusi, Modigliani and Paul Guillaume. Returned to England and settled at Pett Level, near Hastings, where he carved *Venus*, three groups of birds, three flenite carvings, the marble *Mother and Child* and *Cursed be the Day Wherein I was Born.*

1913 Original member of the London Group, where *Rock Drill* (in plaster) was first exhibited. First one-man show at the Twenty One Gallery, Adelphi, London.

1917 *Venus* exhibited at the first Leicester Galleries exhibition.

1919 *Risen Christ*, begun in 1917, completed.

1925 *Rima*, the memorial to W. H. Hudson, begun in Epping Forest in 1924, completed and unveiled in Hyde Park.

1926 *The Visitation* executed in Epping Forest.

1927 *Madonna and Child*, begun in 1926 in London, completed. Visited America where he executed three portraits. One-man show in New York.

1928–29 *Day* and *Night*, carvings for the new Underground Headquarters building, 55 Broadway, Westminster.

1929–31 Made a series of drawings for the Old Testament.

1931 *Genesis*, begun in 1929, completed.

1933 Painted a series of watercolours of Epping Forest. This was followed by a series of flower paintings.

1935 The carving *Behold the Man* first exhibited. The Southern Rhodesian Government acquired the British Medical Association's building and announced that the statues were to be removed. Further protests in the Press secured their reprieve. Sickert resigned from the Royal Academy, because the President refused to sign a petition against their removal.

1937 Owing to partial decay of stonework, the statues were mutilated. *Consummatum Est* completed and exhibited.

1938 Made a series of drawings for Baudelaire's *Fleurs du Mal*.

1939 *Adam*, begun in 1938, completed.

1941 *Jacob and the Angel*.

1943 *Girl with the Gardenias*.

1945 *Lucifer*.

1949 *Lazarus*.

1951 *Youth Advances* (now in Manchester City Art Gallery), commissioned in 1950 by the Arts Council for the Festival of Britain 1951, exhibited at the South Bank Exhibition. *Madonna and Child* begun for a site on the north side of Cavendish Square, London, owned by the Convent of the Holy Child Jesus.

Exhibited *Lazarus*, Battersea Park Exhibition. Visited U.S.A. to see site of *Social Consciousness*, Fair Mount Park, Philadelphia. Started work on this group in London. Completed Cavendish Square *Madonna*.

1952 Cavendish Square *Madonna* unveiled. Worked on Philadelphia group. Retrospective Exhibition at Tate Gallery. *Lazarus* unveiled in New College, Oxford.

1953 Completed *Social Consciousness* in clay. Received commission for Llandaff *Christ* and visited bombed cathedral site. Received D.C.L. at Oxford.

1954 Received knighthood and order of K.B.E.
Royal College of Art invited him to work in large studio there. Worked daily on figure and three bas reliefs for Lewis's Building, Liverpool, and the Llandaff *Christ*.

1955 Commissioned to do *Smuts Memorial* in Parliament Square and *St. Michael and the Devil* for Coventry Cathedral. Went to Philadelphia for unveiling of *Social Consciousness* and visited North Carolina.

1956 Unveiling of Smuts Statue in Parliament Square and also Lewis's Building group, Liverpool.

1957 Llandaff *Christ* unveiled. Worked daily on face of T.U.C. building carving Memorial group. Short holiday in Scotland spent making series of pastel landscapes. On return finished St. Michael group. William Blake Memorial unveiled in Westminster Abbey.

1958 Made portrait of Princess Margaret for H.R.H. Princess Margaret for the University of North Staffs. Was rushed to hospital with thrombosis and not expected to live. On recovery went to Italy where he studied Donatello in Padua and Verrocchio in Venice. On return made bust of Sir William Hailey commissioned by B.B.C. Started work on Bowater House group and made large bust of Lloyd George for statue commissioned by Ministry of Works for House of Commons but never completed. T.U.C. Memorial unveiled during illness in hospital.

1959 Portraits of Dr Fisher, Archbishop of Canterbury, for Lambeth Palace, Sir Russell Brain, Sir Basil Spence for R.I.B.A., Professor McInnes for Bristol University and two last child portraits—Lady Sophia Cavendish and Lady Evelyn Rose Phipps. Finished working on Bowater House group on the morning of August 19, sent for bronze moulder and gave casting instructions. Died the same night.

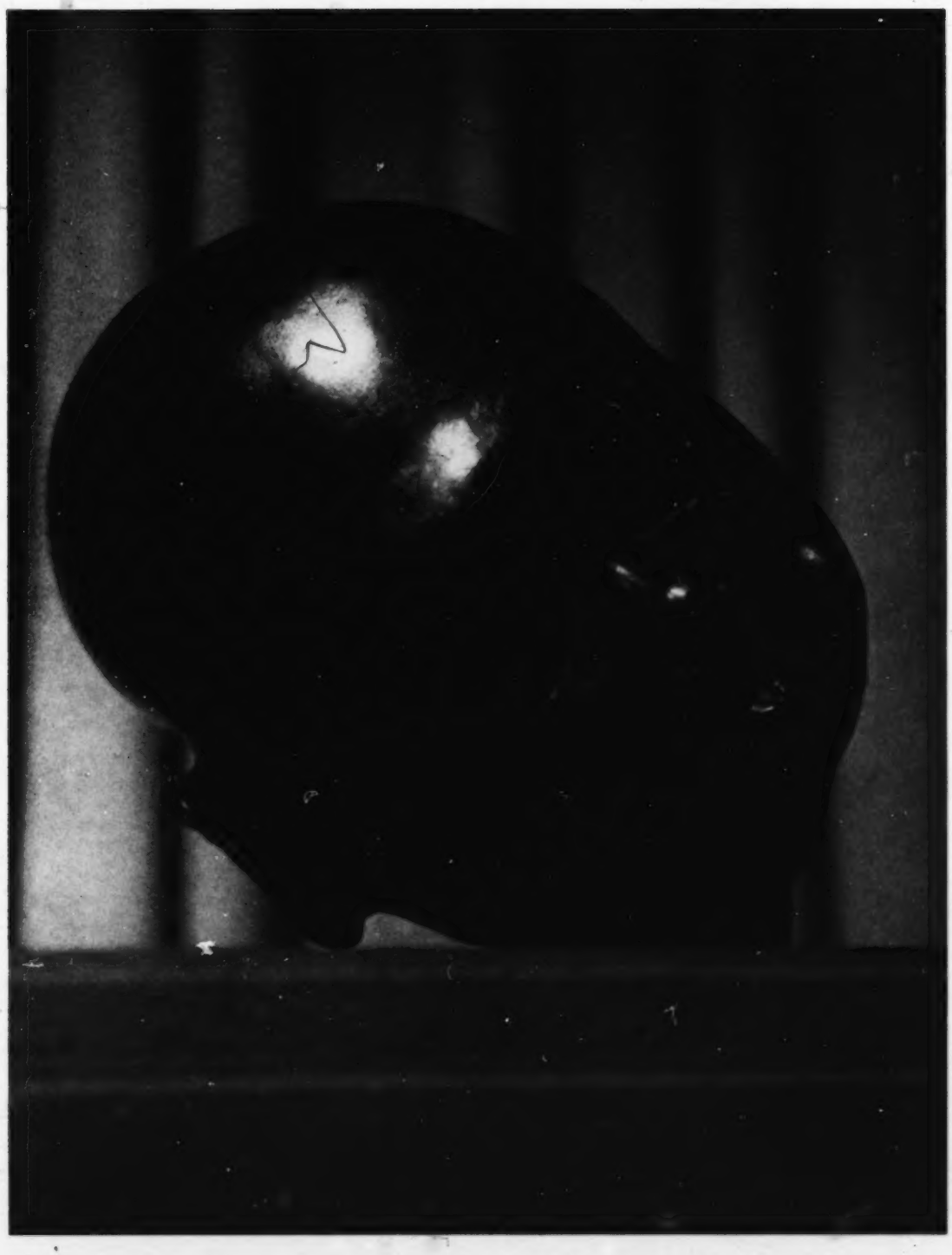

Plate 1 New-born Baby (1) *Lent by Mrs John Profumo*

Plate II Maternity (5) *Lent by the Epstein Estate*

Plate III Euphemia Lamb (detail) (6) *Lent by the Tate Gallery*

Plate VI Mask of Mrs Epstein (13) *Lent by Manchester City Art Gallery*

Plate VII Lord Fisher (14) *Lent by the Imperial War Museum*

Plate VIII
The Risen Christ (15)
Lent by
Mrs Gordon Mathias

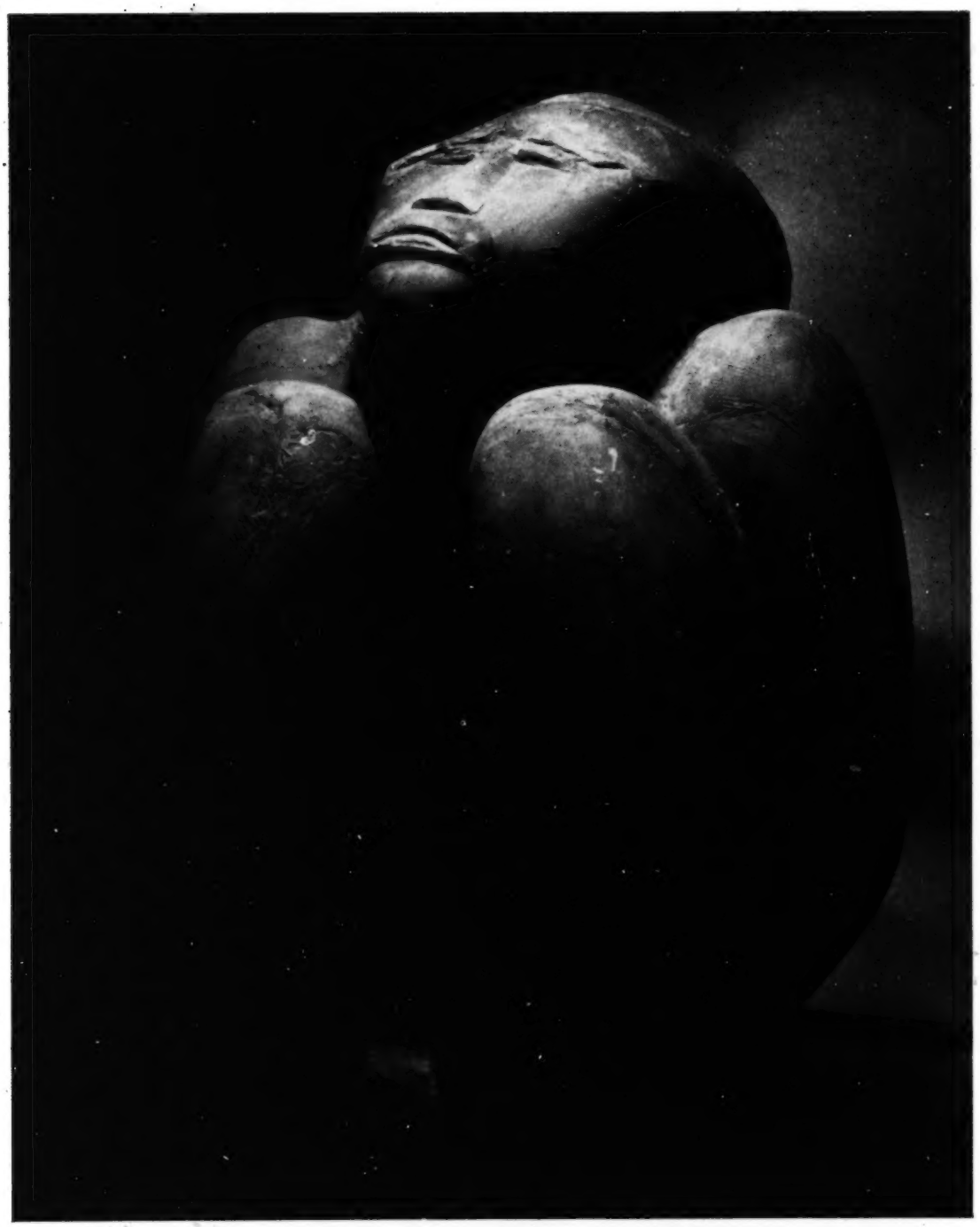

Plate IX Elemental Figure (35) *Lent by the Epstein Estate*

Plate x Jacob Kramer (18) *Lent by the Tate Gallery*

Plate XI Dolores (24) *Lent by A. Welker, Esq*

Plate XII The Duke of Marlborough (26) *Lent by the Duke of Marlborough*

Plate XIII Study for Night (32) *Lent by Dame Myra Hess, D.B.E.*

Plate XIV Madonna and Child (29, 30) *Lent by* (29) *Alexander Margulies, Esq, and* (30) *Lady Epstein*

Plate xv Sick Child (31) *Lent by Arnold Haskell, Esq, C.B.E.*

Plate XVI Study for Resurrection (48) *Lent by E. Carew-Shaw, Esq, F.R.C.S.*

Plate XVII Isobel (38) *Lent by Leonard Lee, Esq*

Plate XVIII Kathleen (40) *Lent by Dr L. Ogilvie*

Plate XIX Esther with Flower (56) *Lent by Arnold Haskell, Esq, C.B.E.*

Plate xx Jacob and the Angel (46) *Lent by I. J. Lyons, Esq*

Plate XXI Lazarus (54) *Lent by New College, Oxford*

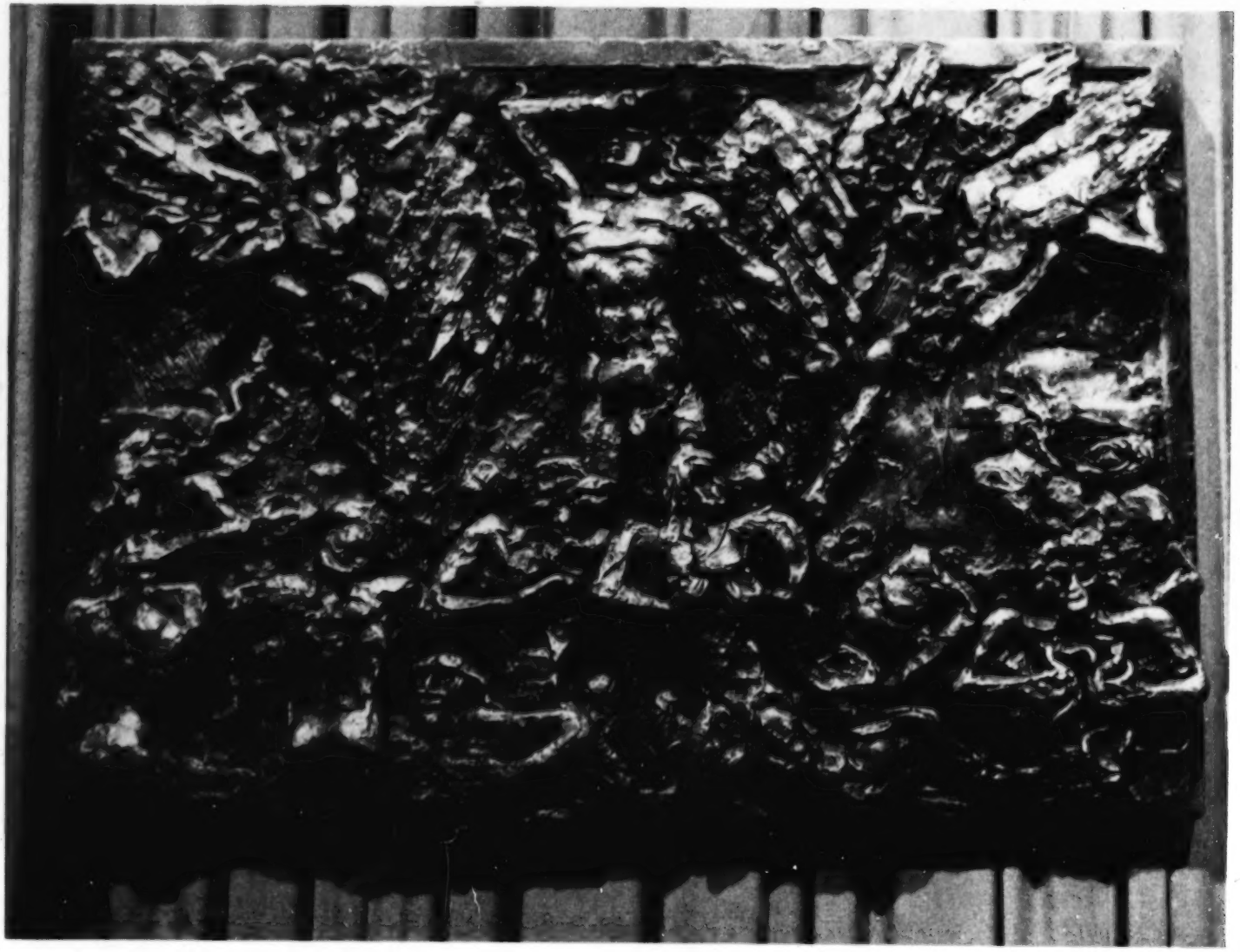

Plate XXII Fall of Lucifer (49) *Lent by the Epstein Estate*

Plate XXIII Maquette for the Bowater House Group (74) *Lent by Sir Eric Vansittart Bowater, F.R.S.A.*

Plate XXIV Kitty (71) *Lent by the Hon Mrs Wynne Godley*

Plate xxv Victor (55) *Lent by the Epstein Estate*

Plate XXVI Dr Otto Klemperer (72) *Lent by the Earl of Harewood*

Plate XXVII Lady Evelyn Rose Phipps (79) *Lent by the Marquess of Normanby, M.B.E.*

Plate XXVIII The Sisters (64) *Lent by Sydney Box, Esq*

Plate XXIX Frisky (86)
Lent by
the Cornwall Education Committee

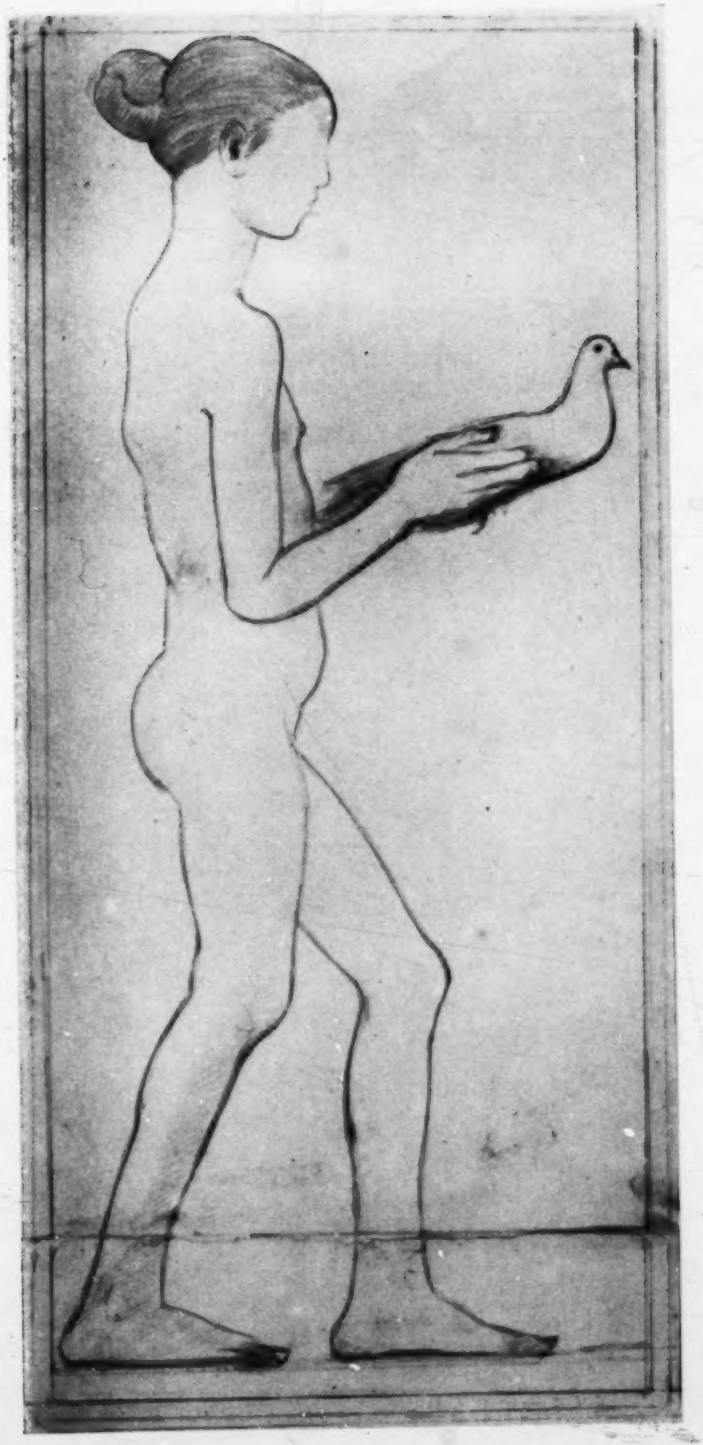

Plate xxx Girl Holding Bird (96) *Lent by Lady Epstein*

Plate XXXI Head of Zeda (112) *Lent by Mrs Rosalind Brown*

Plate XXXII Llandaff Christ in Majesty (67) *Lent by the Epstein Estate*

CARVINGS AND BRONZES

1 New-born Baby
1904 (Plate I)
Bronze; 5 in.
Lent by Mrs John Profumo
Made and cast in Paris, this is the earliest known of Epstein's sculptural works. It was for many years owned by Sir Matthew Smith.

2 Old Woman with Baby
1907
Plaster; 86 in.
Lent by the Epstein Estate
When the much discussed Strand Statues were about to be torn down in 1937 Sir Muirhead Bone undertook to have plaster casts made from some of them which he presented to the sculptor. The same baby's portrait was used as No. 1 in this catalogue.

3 Romilly John
1908
Bronze; 9 in.
Lent by the Epstein Estate
Son of Augustus John, O.M.

4 Mother and Child
c. 1908
Marble relief; 14 x 14 in.
Lent by Lady Epstein

5 Maternity
1910 (Plate II)
Hoptonwood stone; 82 in.
Lent by the Epstein Estate
This carving was started in 1910, then abandoned for some years and resumed in the 1920s.

6 Euphemia Lamb
c.1911 (Plate III)
Bronze; 14¾ in.
Lent by the Trustees of the Tate Gallery

7 The Dreamer
1911 (Plate V)
Bronze; 11 in.
Lent by W. A. Evill, Esq
The model was Nan, see drawing, No. 102

8 Rock Drill
1913
Bronze; 27¾ in.
Lent by the Trustees of the Tate Gallery
The last work of Epstein's Vorticist and abstract period of which he was the pioneer sculptor in England. Originally intended to be a full length figure; *cf.* the drawing, No. 104.

9 Flenite Relief
1913
Flenite; 12 x 11 in.
Lent by the Epstein Estate
This and the following piece were bought by the philosopher T. E. Hulme from the sculptor. He was killed in action in the 1914–18 war. They were eventually bought back by Epstein.

10 Female Figure in Flenite
1913
Flenite; 18 in.
Lent by the Epstein Estate
See No. 9

11 Venus
1914
Marble; 47 in.
Lent by the Epstein Estate

12 Doves
1915 (Plate IV)
Marble; 19¼ x 29 in.
Lent by Billy Rose, Esq
Carved in the sculptor's seashore studio at Pett Level, Sussex.

13 Mask of Mrs Epstein
1916 (Plate VI)
Bronze; 9½ in.
Lent by Manchester City Art Gallery
Portrait of the sculptor's first wife, Margaret Dunlop.

14 Admiral of the Fleet, Lord Fisher
1916 (Plate VII)
Bronze; 18½ in.
Lent by the Imperial War Museum

15 The Risen Christ
1917–19 (Plate VIII)
Bronze; 86 in.
Lent by Mrs Gordon Mathias

16 Lillian Shelley, bust
1920
Bronze; 25½ in.
Lent by the Burrell Collection, Art Gallery and Museum, Glasgow

17 Self-portrait with Beard
1920
Bronze; 15 in.
Lent by the Epstein Estate

18 Jacob Kramer
1921 (Plate X)
Bronze; 25½ in.
Lent by the Trustees of the Tate Gallery
Originally planned as the head of a standing figure of St. John in a Deposition group which was never carried out.

19 Kathleen
1921
Bronze; 18½ in.
Lent by the Trustees of the Tate Gallery
First portrait of Kathleen Garman, the sculptor's second wife.

20 Weeping Woman
1922
Bronze; 23 in.
Lent by the Leicester City Art Gallery
Intended for mourning figure in a Deposition group, see No. 18.

21 Marble Arms
1923
Marble; length 36 in.
Lent by Mrs Clare Crossley

22 R. B. Cunninghame Graham
1923
Bronze; 14 in.
Lent by the Aberdeen Art Gallery
Portrait of the writer and social reformer.

23 Old Pinager
1923
Bronze; 16½ in.
Lent by the Aberdeen Art Gallery

24 Dolores, bust
1923 (Plate XI)
Bronze; 23 in.
Lent by A. Welker, Esq

25 Joseph Conrad
1924
Bronze; 18 in.
Lent by the Epstein Estate
Made at the writer's home some months before his death.

26 The 9th Duke of Marlborough
1923–25 (Plate XII)
Bronze; 41 in.
Lent by the Duke of Marlborough
Begun at Blenheim Palace in 1923 and finished in the sculptor's studio.

27 Angel Torso (unfinished)
1925
Bronze; 62½ in.
Lent by the Epstein Estate
The cast was made after the sculptor's death for the Kröller-Müller Museum, Otterloo.

28 The Visitation
1926
Bronze; 65 in.
Lent by the Trustees of the Tate Gallery
Bought by public subscription for the Tate Gallery.

29 Madonna
1926 (Plate XIV)
Bronze; 21 in.
Lent by Alexander Margulies, Esq
This piece and No. 30 form the upper part of Epstein's first Madonna and Child group which was presented to Riverside Drive Church, New York, by the American sculptress, Sally Ryan.

30 Christ Child
1926 (Plate XIV)
Bronze; 12 in.
Lent by Lady Epstein
See No. 29.

31 Sick Child
1928 (Plate xv)
Bronze; 15 in.
Lent by Arnold Haskell, Esq, C.B.E.
The sculptor's eldest daughter, Peggy Jean

32 Study for Night
1928 (Plate xiii)
Bronze; 14½ in.
Lent by Dame Myra Hess, D.B.E.
A study for the stone carving on St. James's Underground buildings.

33 Emlyn Williams
1932
Bronze; 20 in.
Lent by Emlyn Williams, Esq

34 Albert Einstein
1932
Bronze; 19½ in.
Lent by the Trustees of the Tate Gallery
This portrait was made shortly after Professor Einstein's arrival in this country as a refugee from Germany.

35 Elemental Figure
1932 (Plate ix)
Alabaster; 31 in.
Lent by the Epstein Estate
Carved in the sculptor's studio on the edge of Epping Forest.

36 Female Figure
1932
Hoptonwood stone; height 17 in. length 40 in.
Lent by the Epstein Estate
See note to No. 35

37 Chimera
1932
Alabaster; height 10 in. length 25 in.
Lent by the Epstein Estate
See note to No. 35
These three pieces, all carved in the same year were, according to the sculptor, the product of his primitive woodland surroundings.

38 Isobel
1934 (Plate xvii)
Bronze; 28 in.
Lent by Leonard Lee, Esq

39 Bernard Shaw
1934
Bronze; 17 in.
Lent by Mr and Mrs Leo Schacter

40 Kathleen
1934 (Plate xviii)
Bronze; 30 in.
Lent by Dr Lawrence Ogilvie

41 Ragamuffin (Jackie)
1935
Bronze; 9 in.
Lent by the Epstein Estate
The sculptor's second son.

42 Rosemary
1936
Bronze; 24½ in.
Lent by Arnold Haskell, Esq, C.B.E.

43 Emperor Haile Selassie
1936
Bronze; 48 in.
Lent by F. H. Lowe, Esq
This portrait was made during the Emperor of Ethiopia's exile in England.

44 Consummatum Est
1937
Alabaster; height 24 in. length 88 in.
Lent by the Earl of Harewood
The sculptor envisaged this piece in the surroundings of a cathedral crypt; it was, however, bought for exhibition at Blackpool.

45 Lydia
1938
Bronze; 20 in.
Lent by E. C. Crosfield, Esq

46 Jacob and the Angel
1941 (Plate xx)
Alabaster; 84 in.
Lent by I. J. Lyons, Esq
This was another of the pieces bought for Blackpool (see No. 44), where it was on show for several years. It was acquired by Mr I. J. Lyons in February 1961.

47 Deirdre
1941
Bronze; 25 in.
Lent by the Epstein Estate

48 Resurrection Study
1941 (Plate XVI)
Bronze; 23 in.
Lent by E. Carew-Shaw, Esq, F.R.C.S.
Epstein planned this bust as one of a Resurrection group which was never executed.

49 Fall of Lucifer
1943 (Plate XXII)
Bronze relief; 24 x 35 in.
Lent by the Epstein Estate
A favourite theme of the sculptor who identified Lucifer with the rebel.

50 Esther
1944
Bronze; 19 in.
Lent by Lady Epstein
The earliest portrait of the sculptor's youngest daughter. See also No. 56.

51 Kitty with Curls
1944
Bronze; 15 in.
Lent by Lady Epstein
Earliest portrait of the sculptor's daughter, who was one of his favourite models. See also No. 71.

52 Piccaninny
1945
Bronze; 9 in.
Lent by the Epstein Estate

53 Sir Winston Churchill, K.G.
1946
Bronze; 12 in.
Lent by the Imperial War Museum
This portrait was begun in the sculptor's studio and continued at Chartwell, but Epstein found Sir Winston too restless a sitter to be able to finish the work to his satisfaction.

54 Lazarus
1948 (Plate XXI)
Hoptonwood stone; 100 in.
Lent by New College, Oxford
Chosen for New College by the late Warden, A. H. Smith, who determined to buy the piece when he first saw it in the sculptor's studio where he came for a portrait sitting in 1951.

55 Victor
1949 (Plate XXV)
Bronze; 8 in.
Lent by the Epstein Estate

56 Esther with Flower
1949 (Plate XIX)
Bronze; 25 in.
Lent by Arnold Haskell, Esq, C.B.E.
Last portrait of the sculptor's daughter, see No. 50.

57 Isobel Hughes
1950
Bronze; 10 in.
Lent by Mrs Peter Hughes
The sculptor's favourite among the portraits he did of the four Hughes children. He used this head, reduced in size, for one of the four door handles in the Convent of the Holy Child Jesus, Cavendish Square. See No. 85.

58 Gwen, Lady Melchett
1950
Bronze; 13 in.
Lent by Gwen, Lady Melchett

59 Baby with Arms
1949
Bronze; 9½ in.
Lent by Mrs S. N. Steen

60 Ralph Vaughan-Williams, O.M.
1949
Bronze; 15½ in.
Lent by the Arts Council

61 Roland
1950
Bronze; 8½ in.
Lent by A. F. Thompson, Esq.

62 T. S. Eliot, O.M.
1952
Bronze; 18½ in.
Lent by Faber and Faber Ltd

63 Cavendish Square Madonna and Child
1952
Plaster; 160 in.
Lent by the Epstein Estate

64 The Sisters
1953 (Plate XXVIII)
Bronze; 7 x 6¾ in.
Lent by Sydney Box, Esq
Two of the sculptor's grandchildren.

65 Bertrand Russell, O.M.
1953
Bronze; 16½ in.
Lent by the Countess Russell

66 Bishop Woods
1953
Plaster; 38 in.
Lent by the Epstein Estate
Commissioned for Lichfield Cathedral as a memorial to the sitter.

67 Llandaff Christ in Majesty
1955 (Plate XXXII)
Plaster; 175 in.
Lent by the Epstein Estate
Commissioned by Dr Glyn Simon, then Dean now Bishop of Llandaff, and Mr George Pace, the architect, for the arch in the nave of Llandaff Cathedral which was partially destroyed by a German land-mine in 1941.

68 William Blake
1956
Bronze; 21 in.
Lent by the Epstein Estate
Commissioned by the Blake Society for Poet's Corner, Westminster Abbey.

69 Maquette for T.U.C. Memorial
1957
Bronze; 22 in.
Lent by Bolton Museum and Art Gallery
This war memorial stands in the T.U.C. Building, Bloomsbury. It is one of Epstein's works which draws visitors from all parts of the world.

70 Lady Lepel Phipps
1957
Bronze; 20 in.
Lent by the Marquess of Normanby, M.B.E.

71 Kitty
1957 (Plate XXIV)
Bronze; 20 in.
Lent by the Hon Mrs Wynne Godley
A later portrait of the sculptor's daughter, see No. 51.

72 Dr Otto Klemperer
1957 (Plate XXVI)
Bronze; 14½ in.
Lent by the Earl of Harewood

73 St. Michael and the Devil
1958
Plaster; 234 in. and 50 in.
Lent by the Epstein Estate
Commissioned by Sir Basil Spence for Coventry Cathedral where it was unveiled on the east wall in 1960.

74 Maquette for Bowater House Group
1958 (Plate XXIII)
Bronze; 11 in.
Lent by Sir Eric Vansittart Bowater, F.R.S.A.
The maquette for Epstein's last work completed the day he died. The finished work was cast in bronze after his death and erected in Hyde Park in May 1961.

75 Sir Russell Brain, Bart, D.M., F.R.C.P.
1959
Bronze; 29 in.
Lent by the Royal College of Physicians

76 Dr Fisher, Archbishop of Canterbury
Bronze; 25 in.
Lent by the Church Commissioners
This portrait was made for Lambeth Palace where it takes its place among the series of past archbishops, including Holbein's painting of Archbishop Warham.

77 Lady Sophia Cavendish
1959
Bronze; 17¾ in.
Lent by the Duke of Devonshire, M.C.
Commissioned shortly before the sculptor's death.

78 Sir Basil Spence, K.B.E.
1959
Bronze; 25 in.
Lent by the Royal Institute of British Architects

79 Lady Evelyn Rose Phipps
1959 (Plate XXVII)
Bronze; 15 in.
Lent by the Marquess of Normanby, M.B.E.
The last portrait executed by Epstein.

80 Cat
1920
Bronze; 6½ in.
Lent by the Epstein Estate

81 Adam and Eve
1938
Bronze; 4¾ in.
Lent by A. F. Thompson, Esq

82 The Burial of Abel
1938
Bronze; 9¾ in.
Lent by A. F. Thompson, Esq

83 Angels with Flaming Swords
1949
Bronze; 10 in.
Lent by the Epstein Estate

84 Lovers on an Eagle's Back
1949
Bronze; 9 in.
Lent by the Hon Mrs Wynne Godley

85 Four Door Handles
1952
Bronze; each approx. 5 x 4 in.
Lent by Mr and Mrs Leo Schacter

86 Frisky
1953 (Plate XXIX)
Bronze; 12 in.
Lent by the Cornwall Education Committee
The sculptor's Shetland sheepdog.

87 The Muse
1956
Bronze; 10½ x 7½ in.
Lent by Lady Epstein

88 Infant Bacchus
1956
Bronze; 10 in.
Lent by Lady Epstein

89 The Franklin Medal
1958
Silver; diam. 3½ in.
Lent by Sir Winston Churchill, K.G.
Obverse, a profile of Benjamin Franklin; reverse, Prometheus. Presented in 1958 to Sir Winston Churchill, for whom it was designed.

DRAWINGS

Note: Height precedes width in the measurements which are in inches.

90 Self-portrait
c. 1900
11½ x 8¾
Red chalk on buff paper
Lent by Lady Epstein

91 Street Market, New York: Man with Mice and Birds
c. 1901
24½ x 16¼
Pencil
Lent by Kenneth A. Webster, Esq

92 Sweat Shop, New York
c. 1901
24½ x 19¾
Pencil
Lent by Kenneth A. Webster, Esq
Nos. 91 and 92 are illustrations for H. Hapgood's book, *Spirit of the Ghetto*. With the money he earned from these drawings, Epstein went to Paris in 1902 to study at the Ecole des Beaux Arts.

93 Illustration to Whitman's 'Calamus'
c. 1901
11¾ x 7¾
Ink and wash
Lent by Lady Epstein

94 Illustration for Whitman's 'Calamus'
1901
8 x 12¼
Pen and wash
Lent by Sir John Rothenstein, C.B.E.

95 Study of New-born Babies
1904
18½ x 12
Pencil
Lent by Lady Epstein

96 Girl Holding Bird
1905 (Plate xxx)
19¼ x 8¼
Pencil
Lent by Lady Epstein
Study for a life-size figure which was destroyed by the sculptor.

97 Study for Strand Statue
1909
20 x 13¾
Pencil and pen
Lent by Lady Epstein

98 Study for Strand Statue: Philosopher
1909
15¼ x 21
Pencil and pen
Lent by Lady Epstein

99 Portrait Head of Girl
1909
16¼ x 11½
Pencil
Lent by the Hon Mrs Wynne Godley

100 The Flame of Life
1910
20 x 14
Pencil and colour wash on plywood
Lent by Lady Epstein

101 Study for the Tomb of Oscar Wilde
1910
18 x 20¾
Pencil
Lent by Lady Epstein

102 Two Nudes of Nan
1911
14 x 20
Pencil
Lent by Lady Epstein

103 Reclining Woman
1913
18½ x 24½
Blue chalk
Lent by the Epstein Estate

104 Study for Rock Drill
1913
25¼ x 21
Black chalk
Lent by the Trustees of the Tate Gallery

105 Vorticist Drawing
1914–15
25 x 16
Charcoal
Lent by the Epstein Estate

106 Wounded Soldier
1918
17¼ x 12
Pencil
Lent by the Epstein Estate

107 Study for Risen Christ
1918
14½ x 10¾
Pencil
Lent by Lady Epstein

108 Preliminary Study for Rima
1923
7¼ x 10
Pencil
Lent by Lady Epstein
The second sketch for the W. H. Hudson memorial

109 Illustration for the Song of Solomon
1923
24½ x 18¾
Pencil and watercolour
Lent by Lady Epstein

110 Sunita
1925
24½ x 17
Charcoal on cardboard
Lent by Lady Epstein

111 Study for Madonna and Child
1926
22½ x 17½
Pencil and watercolour
Lent by Gwen, Lady Melchett
A study to indicate the desired architectural setting done after the sculptural group was com pleted

112 Head of Zeda
1928 (Plate xxxi)
17¼ x 13⅜
Pencil
Lent by Mrs Rosalind Brown

113 Kathleen
1929
27 x 21¾
Pencil
Lent by Lady Epstein

114 Theo
1930
20 x 15½
Pencil
Lent by Lady Epstein
The sculptor's eldest son, aged six

115 Preliminary Studies for Drop Curtain for Ballet 'David'
1936
1. 11½ x 9
2. 11½ x 8½
Pencil and watercolour
Lent by Lady Epstein
Sketches made for Keith Lester's ballet *David*, produced at the Duke of York's Theatre in 1936

116 Indian Sisters
c. 1930
19¼ x 22¼
Pencil
Lent by Lady Epstein

117 Indian Mother and Child
c. 1930
18½ x 22
Pencil
Lent by I. J. Lyons, Esq

118 Patriarch and Child
1932
22½ x 17
Pencil and watercolour
Lent by Lady Epstein

119 The Crown of David
1932
22½ x 17
Pencil and watercolour
Lent by Lady Epstein

120 Pieta, Two Figures
1932
22¾ x 17½
Pencil
Lent by Lady Epstein

121 Epping Forest: Early Spring
c. 1933
17½ x 22½
Gouache
Lent by Lady Epstein

122 Epping Forest: Autumn
c. 1933
17½ x 22½
Gouache
Lent by Lady Epstein

123 Male Figure Study
1934
17¼ x 22½
Pencil and watercolour
Lent by Lady Epstein

124 Negress
c. 1935
23 x 17½
Pencil and watercolour
Lent by Lady Epstein

125 Negro Boy
1936
22½ x 17½
Pencil
Lent by Dr Hewlett Johnson, Dean of Canterbury

126 Portrait of Kitty
1937
22¼ x 17¼
Pencil
Lent by Lady Epstein

127 Illustration for Baudelaire's 'Fleurs du Mal' La Fontaine de Sang
1938
22½ x 17¾
Pencil
Lent by Lady Epstein

128 Illustration for Baudelaire's 'Fleurs du Mal' Spleen: Pluviôse, irrité contre la ville entière, . . .
1938
22½ x 17¾
Pencil
Lent by Lady Epstein

129 Illustration for Baudelaire's 'Fleurs du Mal' Le Crépuscule du Soir
1938
22½ x 17¾
Pencil
Lent by Lady Epstein

130 Illustration for Baudelaire's 'Fleurs du Mal' Harmonie du Soir
1938
22½ x 17¾
Pencil
Lent by Lady Epstein

131 Preliminary Study for Jacob and the Angel
c. 1940
22½ x 17½
Pencil and watercolour
Lent by Lady Epstein

132 Lilies
1943
22½ x 17½
Watercolour
Lent by Lady Epstein

133 Fall of Lucifer
1943
22¾ x 17¾
Pencil
Lent by Lady Epstein

134 Working Study for St Michael's Torso
1957
21 x 16½
Pencil
Lent by Lady Epstein
A studio note for the drapery on St Michael's Torso, No. 73

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